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PUBLICATIONS
OF THE
Modern Language Association of America
1913

VOL. XXVIII, 2

NEW SERIES, VOL. XXI, 2

V.—NOTES ON MANUSCRIPTS OF THE
PROPHÉCIES DE MERLIN

I

THE FRENCH AND ITALIAN MANUSCRIPTS

The thirteenth-century French prose romance, *Les Prophéties de Merlin*, of which we have no later edition than the sixteenth century, has hitherto received little attention. Notices of some of the manuscripts appear in the printed catalogues of manuscript-collections, but none convey an idea of the contents of the romance except the description of two manuscripts in the British Museum given by Ward in his *Catalogue*. Practically only two other writers have entered upon any discussion of the *Prophéties*:—Sanesi, in the introduction to his edition of the *Storia di Merlino*,¹ an Italian version of the romance, and

¹ Paolino Pieri, *Storia di Merlino*, ed. Ireneo Sanesi, *Biblioteca storica della letteratura italiana*, III, Bergamo, 1898; see especially, pp. lvii ff.

Taylor, who in a recent dissertation on political prophecy,¹ substantially repeats the information given by Sanesi. Both of these works are so important for the student of the *Prophéties de Merlin* that it is a pity to allow certain statements made by the authors to remain unsupplemented by facts which naturally have come to the notice of anyone who, like myself, is preparing an edition of the French text of the *Prophéties*.

It should be said, as both Sanesi and Taylor have pointed out, that the French *Prophéties de Merlin* is not to be confounded with the *Libellus Merlini* of Geoffrey of Monmouth, nor with the many so-called pseudo-Joachimite *Prophecies of Merlin*, which were current in Europe during the thirteenth and fourteenth centuries. The *Prophéties* consists of historical prophecies (with few exceptions entirely different from both of the above) and teachings derived from the stock of encyclopædic material of the Middle Ages, delivered by Merlin either in dialogue form or in writing to various definitely named personages; among these prophecies and teachings are interspersed anecdotes usually designed to set forth the weaknesses of the clergy or to illustrate the supernatural gifts of Merlin, and also romantic episodes recounting adventures of Arthurian heroes—a unique production even in an age of extraordinary compilations.

The romance exists for us to-day in at least eighteen sources. Twelve of these are French manuscripts, most of which belong to the late thirteenth or the fourteenth century:—two in the British Museum,² one in the Biblio-

¹ Rupert Taylor, *The Political Prophecy in England*, New York, 1911, pp. 140, 141, 150-152.

² Additional 25434 and Harleian 1629. Ward, *Catalogue of Romances in the British Museum*, London, 1883, I, pp. 371-374.

thèque Publique¹ of Rennes, three in the Bibliothèque Nationale² and one in the Bibliothèque de l'Arsenal in Paris,³ one in the Musée Condé at Chantilly,⁴ one in the Stadtbibliotek of Berne,⁵ one in the Biblioteca di San Mar-

¹ No. 593. *Catalogue général des Manuscrits des Bibliothèques publiques de France*, xxiv, pp. 238 ff.; D. Maillet, *Description des MSS. de la Bibl. publique de Rennes*, Rennes, 1837, pp. 112 ff.

² *Fonds français*, 98, 350, 15211. Omont, *Catalogue général des MSS. français*, s. n. For 98 and 350, see also P. Paris, *MSS. français de la Bibl. du Roi*, Paris, 1836, I, pp. 129 ff. (No. 6772); II, p. 367 (No. 6970). For a brief analysis of parts of 350, see also Löseth, *Le Roman de Tristan*, Paris, 1890, p. 490.

A brief list of the manuscripts owned by the Connétable de Lesdiguières (ob. 1626), made in 1633, contains as one item, *Les prophéties de Merlin, vieux roman*, "un manoscritto," Sanesi says (p. lxi), "non so se smarrito, o passato con altri manoscritti dal conestabile medesimo alla biblioteca de Tours." The collection of manuscripts of Lesdiguières was bought in 1716 by the Abbey of Marmoutier, and after the Revolution was acquired by the Bibliothèque of Tours. Some of the manuscripts in the list of 1636 are found in the catalogue of the Bibliothèque of Tours by Dorange, published in 1875; others have been identified by Delisle as among the famous booty that Libri stole from Tours about 1842. The *Prophéties de Merlin*, however, appears neither in the Tours catalogue nor among Delisle's identifications (Delisle, *Notices et Extraits*, xxxi, I^{er} Pte., *MSS. disparus de la Bibliothèque de Tours*; P(aul) M(eyer), *Romania*, XII (1883), pp. 336 ff.). B. N. 15211 has the name of Lesdiguières on the fly-leaf, but not the word *propria*, which is frequently inscribed upon the manuscripts once owned by him. Omont in his description of 15211 says, "provient de Lesdiguières, puis de Caumont." The greater part of the manuscript is taken up with Provencal poems (ff. 68-280), but since the *Prophéties* occupies the first 68 folios, the manuscript would naturally be cited under its title. In the lack, then, of evidence to the contrary, 15211 would appear to be the manuscript of Lesdiguières' list.

³ No. 5229. *Catalogue des MSS. de la Bibl. de l'Arsenal*, v, p. 169.

⁴ No. 644. *Musée Condé, Chantilly, Cabinet des Livres, Manuscrits*, Paris, 1900, II, p. 384.

⁵ No. 388. Hagen, *Catalogus Codicum Bernensium*, Berne, 1875, p. 359.

co¹ at Venice, and one in the Vatican Library;² there is also a mere fragment in the Bibliothèque of Treves.³ The first printed edition of a French text appeared in Paris in 1498 (Verard), as the third volume of the *Romans de Merlin*.⁴ This is, of course, a rare edition, but there are copies of it in the British Museum, the Bibliothèque Nationale, the Musée Condé, and very possibly elsewhere. One copy was reported to have appeared in America in the collection of the late Robert Hoe. I do not know into whose hands it has passed. The *Prophéciés* was also printed in the sixteenth century, still as the third volume of the *Merlin*, in editions which differ from that of 1498 merely in the place of one chapter. Since the printed text contains much material found in none of the manuscripts, and differs widely from all the manuscripts in the arrangement of such material as it has in common with them, it has to be reckoned among our independent sources. In Italian we have two manuscript versions, one in the Biblioteca Palatina at Parma,⁵ and one in the Vatican Library.⁶ There are also two Italian printed texts to be considered. One, our earliest edition, was printed in Venice in 1480. Of this edition one copy is owned by the British Museum and another by the Brera Library at Milan. I know of no others. It was printed also at Florence in 1495, and was reprinted several times in the sixteenth century.⁷ The other printed text is the *Storia di Merlino*, edited by Sanesi, which has

¹ No. xxix. Ciampoli, *I Codici francesi della Bibl. di S. Marco*, Venice, 1897, pp. 151 ff.

² Regina 1687. Langlois, *Notices et Extraits*, xxxiii, pp. 219 ff.

³ Bonnardot, *Romania*, xvi (1887), p. 178.

⁴ Brunet, *Manuel du Libraire*, III, p. 1654.

⁵ Palatino 39. Ulrich, *Zeits. für rom. Phil.*, xxvii (1903), pp. 173 ff.

⁶ Palatino 949. See below, section II.

⁷ Brunet, *Manuel*, III, p. 1658.

been mentioned above. There is also a Spanish text of the *Prophéties*, the *Profecias del Sabio Merlino*, which appears between the first and second parts of the so-called *Demande del Sancto Gréal*.¹ But this Spanish text differs so greatly from all the other versions that I leave it, together with the brief fragment of Trèves, which I have not examined, out of consideration here.

Sanesi knew six of our texts beside the *Storia*,—the two fifteenth-century editions, Bibl. Nat. 98, Berne, and the two manuscripts of the British Museum. Unfortunately, in examining Bibl. Nat. 98, in which the *Prophéties* is intercalated in two sections in the *Merlin*, he saw only the first, which extends from fo. 250a to 258a, closing with the announcement—“mais ung petit se tait li conte a parler de [Merlin] et de Maistre Anthonne.” If we turn over a few folios, we find that we may take our author at his word—“ung petit se tait li contes,”—and that at fo. 276a, “li contes . . . retorne a parler dez propheciees de merlins,” and continues to fo. 287d,—“mais atant se tait or li conte de merlins et de ses propheciees et de maistre anthone qui les mist en escript et de meliadus lamy la dame du lac et plus nen parle car asseis en ait suffisamment parleit.” So it is evident that although Sanesi’s examination of his material has paved the way for future study, it should be possible to extend it.

The manuscripts and texts are widely divergent from each other. Additional and Bibl. Nat. 350 agree in material and arrangement; both are incomplete, breaking off in the middle of a sentence, 350 somewhat earlier in the prophecies than Additional. The Italian edition of 1480 and the Parma manuscript also agree in material

¹ Ed. Ad. Bonilla y San Martin in *Libros de Caballerías, I^a parte*, (Nueva Biblioteca de Autores Españoles, vi) Madrid, 1907.

and arrangement, although they have many verbal differences. With these exceptions, no two sources can be said to represent the same text, but all contain a large proportion of common material. Yet even this material is arranged in each source in an order very unlike that adopted by any other, although some of the manuscripts contain certain long sections that are identical. Even the romantic episodes, interspersed among the prophecies, are rarely the same or introduced at the same points in the different manuscripts; and in general they have not a remote connection with the prophecies or with Merlin.

In most of the manuscripts the *Prophéties* appears as a work by itself. In the French and Italian editions, however, in San Marco, Parma, Regina, Bibl. Nat. 98, and Palatino 949, it either follows the romance of Merlin or is intercalated in it, but seldom at the same point in the text. In the edition of 1480 and the Parma manuscript (which, as we have seen above, are substantially in agreement) the *Prophéties* begins after Uterpendragon learns of the three-fold death of a baron, according to Merlin's prediction; in Palatino 949 and San Marco, after Arthur is chosen king; in Bibl. Nat. 98, after Merlin has gone to visit Blaise at the end of a sojourn of eight days with the Dame du Lac; in Regina, at the end of a conversation between Merlin and Blaise, which follows Merlin's acquittal of his mother before the judge. In the French edition of 1498, the second volume ends when Gauvain, after having returned to court from a quest, relates to Arthur that among other adventures he had talked with Merlin who was entombed in Broceliande. The *Prophéties* immediately follows. This condition of affairs in itself makes it seem probable that the *Prophéties* did not originally form an integral part of the romance

of *Merlin*; but there are many other and better reasons for believing that it was a separate work, which naturally came to be attached to the *Merlin*. These I do not attempt to advance here, as they will be more suitably discussed in an edition of the text. Some of them Sanesi has shown,¹ but it is to be regretted that in confirmation of his argument he points out² that in Bibl. Nat. 98 the *Prophéties* occupies a brief and independent section, which, he says, is plainly a mere adjunct to the romance, and is entirely unconnected with the remainder of the text; whereas, as we have seen, this is really only one portion of the *Prophéties*, which are later continued for eleven folios, which, however, be it said, like the first section, have no connection with the main text.

The sources agree in saying that the *Prophéties* is a work that was translated from Latin³ into French by Maistre Richard d'Irlande at the command of the Emperor Frederic II. Palatino 949 alone gives the date and adds that Richard did this in the year 1228. But since the sources all lay claim to being the same book, and since they all present different texts, it is evident that not more than one is to be believed, and that each of the others has added something to or taken something from the original *Livre de Maistre Richard*. It is unfortunate that Sanesi, to illustrate his belief that we have merely redactions of the original text, cites three episodes from the *Storia*, which from their character he infers belonged to the original text, but which, as he says, do not appear in all the manuscripts, one of them being omitted from Berne and the other two from Bibl. Nat. 98. The former,

¹ Pp. lxvii ff.

² P. lxx.

³ Palatino 949 reads *gramadega*; the *Storia* (c. 55 r) says it was translated from the Hebrew (cf. c. 1 r ff.)

however, extends from ff. 56a-61a of Berne, which Sanesi knew only through notes, evidently incomplete, and the remaining two are contained in that part of Bibl. Nat. 98 which he had not seen, at ff. 285c-286b, 287a, b.

Sanesi regards the *Livre de Maistre Richard* as only an imaginary translation, and as really a compilation made in French at the court of the Emperor Frederic. Whether we agree with him in this or not, it is clear that to attempt to discover the original form of the *Livre de Maistre Richard* the evidence of the manuscripts must be very carefully sifted. Many of the prophecies could not have been contained in a work that was translated to please the Emperor Frederic by a personage like Maistre Richard, who has been identified with the *Magister Riccardus*, who is known to have been attached to the Emperor's court; for while many refer to events and conditions in such terms that they would have been as sweet morsels under the tongue of Frederic, many are of a nature that would have speedily made the writer *persona non grata* to him. Moreover, chronology demands a later date for some of the prophecies than the reign of the Emperor Frederic. The probable early form and growth of the work I hope to discuss later after a comparison of all our texts. Not until the sources and the material have been carefully studied (if then), can we feel sure that the work was compiled originally in Italy in the time of the Emperor Frederic, and that Maistre Richard should really be regarded as the author of the *Prophéties de Merlin*.

Taylor's account of the *Prophéties*, though in general accurate, is necessarily inadequate. He says, "According to a statement in the manuscript they were translated from the Latin by Richard of Ireland. . . . In the French manuscript they follow the *Roman de Merlin*. . . .

Sanesi . . . insists that these prophecies are not to be considered French material at all, saying that they are Italian in authorship, place of composition and contents. All this is quite true, for they were produced at Frederic the Second's court by his secretary.”¹ But we have seen that we cannot speak of “the” French manuscript, for there are a dozen different manuscripts, and that the *Prophéciés* does not regularly follow the romance of Merlin; neither are we yet in a position to accept unreservedly the Italian authorship of the work.

II

PALATINO 949 AND A BURIED POEM OF CECCO D'ASCOLI

The Vatican manuscript Palatino 949 is a small paper folio, containing one hundred and twenty-seven folios (the last four blank, in double columns), with illuminated initials. It is dated November 15, 1452. It has been briefly described by Carl Grieth in his *Spicilegium Vaticanicum*² as “eine italienische zu Anfang des 15. Jahrhunderts verfasste Bearbeitung des Lebens, der Liebensabentheuer, Weissagangen und Schicksale des Zauberers Merlin.” The manuscript begins:—“Qui achomença lo libero dello savio Merlin profecto dello qual libero faremo do parti e in ello primo tractado faremo mention della soa nasion et de tutti li Re che fuorono in suo tempo in ingiltera et de tutti li suo facti per fina alla incoronacion de Re artus. Et in llo segondo tractado faremo mention delle suo profecie e della sua morte. ora achomenciamo al nome de dio

¹ Pp. 141, 150.

² Frauenfeld, 1838, p. 86.

e meteremo in prima li chapitolli destintamente acoche che quello che se domanda se posa trouar piu liçieramente." Here follow the rubrics of the chapters through chapter 168 (ff. 4a-63d). The material in this part of the manuscript agrees with the ordinary version of the romance of *Merlin* as far as the coronation of Arthur (fo. 63d), where the author tells us that the writing of Maistro Baxio ends. Then follows a chapter relating that after the death of Baxio, Merlin cemented a friendship with the *vescovo* Tolomer in Gaules, who undertook to write all that Merlin wished to say. The chapter ends:—"Qui si finisce lo primo libro de Merlin et si achomença lo segondo delle suo profetie et della sua morte." Then follow the rubrics (ff. 64a-67a) through chapter 165 of the *Profetie* (fo. 119b). They conclude:—"Qui finist lo segondo libero de Merlin delle sue propheçie et della soa morte. Et fo compido de scriver a di 15 Novembrio 1452. Et si llo scripto de mia propria man, mi Jachomo de quane barbier. Deo Graçiax." Next come an unattributed prophecy concerning Verona (ff. 119c, d), and some prophecies in prose and in verse by Cecco d'Ascoli (ff. 119d-121a). After a blank column the prophecies of Merlin recommence (fo. 121c) with the following introductory paragraph:—"Queste profecie furoro tratte de quello proprio libro francixi lo qual scrisi maistro riçardo traslata de gramadega in francixi quello proprio libero de Merlin lo qual aveva scripto maistro tolomer de ierlanda cho lo suo proprie man per lo chomandamento de Merlin. E maistro ricardo lo traslata del .MCCXXVIII. E maistro tolomer lo aveva scripto per lo chomandamento de Merlin del .CCCCCLXXXII." Hereupon follow three chapters of prophecies addressed to Tolomer and one addressed to Antonio, with which the manuscript terminates.

This version of the *Prophéties*, which in spite of the late date of the manuscript throws some interesting light upon the composition of the romance, cannot profitably be treated here. I postpone a discussion of it for my edition of the *Prophéties*, where it can be more intelligibly compared with other unpublished material. Suffice it to say for the present that the text is very different verbally from those of the Parma manuscript and the Italian printed editions, although the material, where it is the same as that of Parma and the Venice edition, in general, but not invariably, agrees in arrangement with them. The latter texts, unlike any others, divide the prophecies systematically into six books, *viz.*, the prophecies delivered to Blaise, to Tolomer, to Antoine, to the Dame du Lac, to the hermit Elia and to Meliadus. Palatino 949 is drawn almost exclusively from their second and third books, and consists of the prophecies delivered to Tolomer and Antoine, containing only a few of those addressed to the Dame du Lac and Meliadus, and none of those to Blaise and Elia. This agrees with the writer's statement that these prophecies were "drawn from" (*trate*) the *Libro di Maistro Ricardo*; he, in fact, is the only one of our authors who does not make the assertion, which, as we have seen above, cannot be true of more than any single version that his book is in itself the *Livre de Maistre Richard*.

The part of the manuscript, however, to which I wish especially to call attention here, is that attributed to Francesco Stabili, commonly called Cecco d'Ascoli. Cecco is perhaps as widely known from his tragic death at the stake at Florence in 1327 on the charges of heresy, and from the criticisms that he directed against Dante, as from his writings, even from his most important work, the

semi-encyclopaedic poem, the *Acerba*. In addition to the *Acerba* and astronomical and astrological treatises, Cecco is said to have written prophecies.¹ The earliest list of his works, so far as I am aware, is given by his biographer, Paolo Antonino Appiani (1639-1709), a Jesuit of Ascoli. "Edidit etiam," Appiani says, "Praedictiones Astrologicas bellorum morborum et id similium; quae mss. cernuntur in Bibliotheca Palatina Vaticana ad num. 9049, inscriptae a Librario, Profezie di Cecco d'Ascoli. Istud per breve opusculum concinnatum est, partim oratione soluta, quae incipit: Io Cecco d'Ascoli brevemente dimostrerò le cose, che denno avvenire per li Corpi Celesti, etc., partim vincta, cuius exordium tale est.

Comanda Astrologia,
Che faccia diceria
D'ogni altra Profezia
Che il Mondo canta etc.

Cum vero reliquum huius Carminis eodem ratione atque norma compactum sit, inde perspicue colligo, Cicchum omnium primum eorum versuum genus, quod vulgo Zingaresca, Itali vocant, condidisse."² Following Appiani, other biographers of Cecco have repeated that his prophecies in prose and in the *zingaresca*, of which they cite only the words quoted above from Appiani, are contained in the Vatican manuscript, Palatino 9049,³ where they have

¹ See G. Castelli, *La Vita e le Opere di Cecco d'Ascoli*, Bologna, 1892, pp. 151-165; *Giorn. Stor.* xv (1890), p. 254; Lozzi, *La Bibliofilia* (Olschki), iv (1902-03), p. 292.

² Published with the rest of Appiani's *Vita* by Domenico Bernino, *Istoria di tutte le eresie*, Venice, 1745, p. 459.

³ Giacomo Mazzucchelli, *Gli Scrittori italiani*, Brescia, 1753, I. pte. 2, pp. 1156; *Biblioteca Picena*, Osimo, 1790-1796, v, p. 231; Cantalamessa Carboni in *Memorie intorno i Letterati e gli Artisti della*

naturally long been sought in vain,¹ lying buried, as they are, among the words of Merlin, in Palatino 949,—so vast a difference does the addition of a cipher make in the citation of a number.² Rossi,³ in his review of Castelli's *Vita di Cecco d'Ascoli*, has pointed out that the disappearance of Cecco's prophecies meant no great loss, inasmuch as the verses exist in many manuscripts and were published by Trucchi in his *Poesie italiane inedite*.⁴ In some manuscripts the poem is anonymous, in others it is attributed to the Abbot Joachim, in another to Fra Giovanni di Firenze, in another to Frate Stoppa, in the manuscript published by Trucchi to Fra Tommasuccio, variously called of Foligno, of Gualdo, of Nocera. Of these writers, Fra Tommasuccio is the only one to whom, for various reasons, modern criticism assigns it,⁵ and the claim to the poem may be said to lie between him and Cecco.

The question can scarcely be settled definitely in the lack of a critical edition of the works of the Beato

città di Ascoli, Ascoli, 1830, p. 62, refers to the manuscript under the obviously erroneous number 4049; see also Bariola, *Rivista europea*, xv, p. 615, note 2. For further references see Castelli, *Vita di Cecco d'Ascoli*, p. 156. Castelli unfortunately gives the impression here that all the sources to which he refers cite the manuscript as 4049 instead of 9049, which he suggests should be read.

¹ See Castelli, pp. 47, 151:—"queste profezie, che si sarebbero dovute trovare, secondo i biografi, entro il codice vaticano 9049, si ricercano invano da anni."

² On various errors of Appiani see *Bibl. Picena*, v, pp. 231 ff.

³ *Giorn. stor.*, xxi (1890), p. 391.

⁴ *Poesie italiane inedite di dugento Autori*, Prato, 1846, II, pp. 133 ff.

⁵ See Trucchi, *l. c.*, Mazzatinti, *Propugnatore*, xv, ii (1882), p. 40; Renier, *Lirici edite ed inedite di Fazio degli Uberti*, Florence, 1883, p. cccv; Pulignani, *Giorn. stor.* I (1883), pp. 215 ff.; also in *Miscellanea francescana*, ed. Faloci-Pulignani, Foligno, 1901, p. 84.

Tommasuccio and of the *Acerba* of Cecco.¹ I have been able to examine no manuscript except Palatino 949. This differs somewhat from the text published by Trucchi, and inasmuch as its readings should be available to any one who proposes an edition of the prophecies of Fra Tommasuccio, and as the prose in addition to the poem is of interest to students of Cecco, it appears worth while to publish the Vatican manuscript. A suggestive difference in reading occurs in the first verse of our poem—*Comanda astrologia*—and that of Trucchi's text—*Vuol la mia fantasia*. The former is appropriately found on the lips of Cecco, an avowed astrologer,² openly deriving from the stars his ability to read the future, whereas Fra Tommasuccio, a faithful son of the church, owing his prophetic power, as he believes, to a gift from Heaven, could never have used such an expression. Whichever were the original form of the poem, the line would probably have been changed when its authorship was transferred from either writer to the other. Yet *a priori* it would appear less probable that the prophecies of a saint like the Beato Tommasuccio, whose fervid prophetic utterances had won him a wide following in Umbria,³ should have been assigned to the ill-fated heresiarch, Cecco, who was in bad repute even among his contemporaries,⁴ than that prophecies produced by Cecco, especially if they had

¹ The edition of Tommasuccio's works promised by Mazzatinti, and of the *Acerba* by Bariolo, so far as I can learn, have never appeared.

² Cecco lectured on astrology at the University of Bologna. The devout close of the poem, is, needless to say, conventional.

³ Cf. Mazzatinti and Pulignani as above.

⁴ Vasari (II, p. 251) says that Oreagna put Cecco among the damned in his Last Judgment in Santa Croce in Florence, now destroyed. Cf. Palermo, *I manoscritti Palatini di Firenze*. Florence, 1860, II, pp. 235 ff.

attracted attention by their verisimilitude, should be attributed to the Beato Tommasuccio, whose gift of foreknowledge was held in high esteem, and who died fifty years later than Cecco. This consideration, however, has little weight beside the linguistic and historical evidences of the material, which form the more trustworthy criterion, and which I hope to be able to discuss in a later paper.

Vatican, Palatino 949, ff. 119d-121a.¹

Qui achomença algune prophetie de maistro cecho dascolle.

Io cecho dascolle brievemente demostrero le cosse che die avegnir in qual li corpi celestial si mostra quello che die avegnir.

Una grande aquila volando se levera de le parte de aquilon e vignera in nostro e questa per longo tempo non volera. Tuto el mundo sera in movimento e bataia e in ogni parte sera mutacion de fe e grandi tratamenti de stadi de le citade e de desbatimento de parlati desprixiando le sante cosse veço la gliexia in gran tormento. Re contra re se levera a bataia. O lombardia, ho lombardia, el se smagrera le tuo viscere i tuo fiuoli de la povertade serano soto metudi all ovre di tirani tirrra. E li tuo nervi per povertade se rompera e sempre sera soto metuda a li suo pie ni lo avignimento del principio non tora la toa signoria ni la santa mare gliexia pora descavar. I tuo campi rosegera de sangue humana e per la toa novitade li puouoli averano paura. Mo ti toscana cun to sego avenevada el to pechado non pasera sença punicion perche le suo aneme et in quello roman la vana gloria e la concupisencia de la carne in luogo de fe. Avignera avignera tempo lo qual ti spoliada piançera et in la forteça de le stile te abatera entro el profundo. O fiorença fiorença i tuo fiori non fiorise cussi mo in oculto nasera gencanea per la propria utilitade. El scandalo si cermenera per lo sentimento de li coveni. La descencion de li armadi aduncha tu piançera.

Comanda l'astrologia
che io faça diçaria

¹ The following text is transcribed accurately from the manuscript; a few periods have been introduced, and words separated for the sake of clearness. The scribe's errors, which are very obvious, are not corrected.

de ogni altra prophegia
che al mundo canta.
Tra setanta e novanta
ogni scritura se avanta
la tera tutta quanta
Avera gran peste.
Vederai color che veste
quella che a septe
avera de gran tempeste
E gran paura.
Vederai dentro a la mura
rchiuxi cun gran cura
e lor grande armadura
sera li spironi.
Vederai nuovi avinioni
e de nuovi regioni
e lionpardi e lioni
a un trepelo.
Vederai da muncibelo
vegnir gran trepello
l'uno e l'altro fradello
Meter a morte.
Vederai serar le porte
e descovrir le tore
chi piu credera esser forte
avera mal fato
Vederai veginir un gato
per muodo de far prato
e dara schachomato
a la brigata.
Vederai mal arrivata
la gente dexarmata
para regovrata
e fara faxo.
Vederai cantar el passio
qual de bruto e de cassio
chi sonera lo lasso
de tristano.
Vederai qui per uno piano
lo exercito romano
cun fuogo e cun mano
farano gran fati

Vederai domandar pati
 campar de trati
 che uxera nuovi ati
 per la via.
 Vederai per lombardia
 far nuova becharia
 quelli de la simonia
 eser desfati
 Vederai lu mel contuti
 tirar a fin tuti
 e far nuovi statuti
 e tran li paxe
 Vederai conseiare
 per far pericolare
 la nave e puo cridare
 Muora sansone.
 Vederai il gran bixone
 ligarse colo lione
 e lo roso confalone
 avelopare.
 Vederai palme pichiare
 e done scaviarz
 la citada che e sor a la mare
 eser deserta.
 Vederai la gran coverta
 dove e la porta averta
 e li se far certa
 la gran liga.
 Vederai tuor via la insigna
 e la gente che velgla
 e lii meter im plega
 satanaxio.
 Vederai tornare in axio
 e meter in frachaxio
 e lo lione al basso
 Andar per tera.
 Vederai una gran guera
 dove el tinero¹ desera
 elli farano la guera
 a gran remore.
 Vederai lo imperadore.

¹ Trucchi reads, *tenor*.

mudar nuovi colori
 multiplicare so crore
 e far puicho.
 Vederai sorger un fuogo
 levarse a puicho a puicho
 ben parera lenguadocho
 si infra el caldo
 Vederai gitar in saldo
 san leo e san chataldo
 e anche san tebaldo
 avera mal fata.
 Vederai levar un corno
 e gente de breno
 e farano como feno
 in la cicilia.
 Vederai la gran vigilia
 l'aspeta cento milia
 c'anche la sibila
 de favela.
 Vederai la vedoela
 dove il seno s'apella
 polirse e farse bella
 e prender marito.
 Vederai el crudel convito
 dov' el cio fiorito
 e tal sera vestido
 che era nudo.
 Vederai el gran scudo
 che umel e farse crudo
 e con coperto ludo
 e uxar pati.
 Vederai de nuovi ati
 scampar de contrati
 e molti amaladi
 faisi sani.
 Vederai italiani
 far guera cun germani
 far guera e vilania
 far grande becharia
 Vederai ponir la maia
 et ogni fero che taia
 et ogn omo sença bataia
 fara pace.

Or nota s'el te piaçē
queste cosse veraçē
non aver de banbaçē
el to cervelo.
Io fom fin al sigello
al segno de uno anelo
vederai lo lupo e lo agnelo
a una fonte.
Avanti che io passa el ponte
queste cosse sia acorte
de qua e de la dal munte
Ch'o favelado.
Chi questo aprexentato
da dio si fo imspirato
e lui ne sia laudato
sempre eterno.

LUCY ALLEN PATON.